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MUSIC - UNIVERSITY OF TORONTO



Bach, Johann Sebastian
Prelude and fugue,
organ, S. 538, D minor.
Prelude; arr.
Toccata für Orgel in D
moll

M
211
B2
S. 538

Joh. Seb. Bach

TOCCATA

für
Orgel in D moll,

FÜR
KLAVIER
ZU VIER HÄNDEN

bearbeitet von

August Reinhard.

M. 2—

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THE
H. A. WALLIN COLLECTION
Number **920**

DEC 28 1985

UNIVERSITY OF TORONTO

Toccata von J. S. Bach

für Klavier zu vier Händen übertragen.

Secondo.

A. Reinhard

1034323 M
211
B2
S. 538

Klavier. *Allegro.* *p*

Toccata von J. S. Bach

für Klavier zu vier Händen übertragen.

Primo.

A. Reinhard.

Klavier.

Allegro.

(Secondo.) *p*

cresc.

mf

f

allargando

a tempo

p

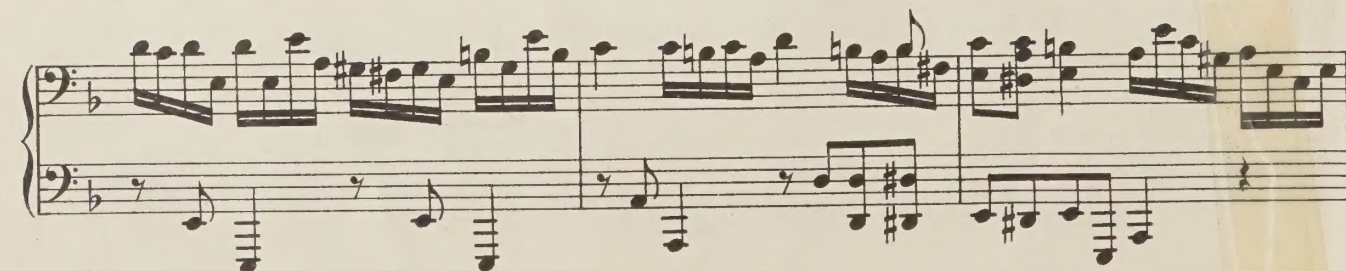
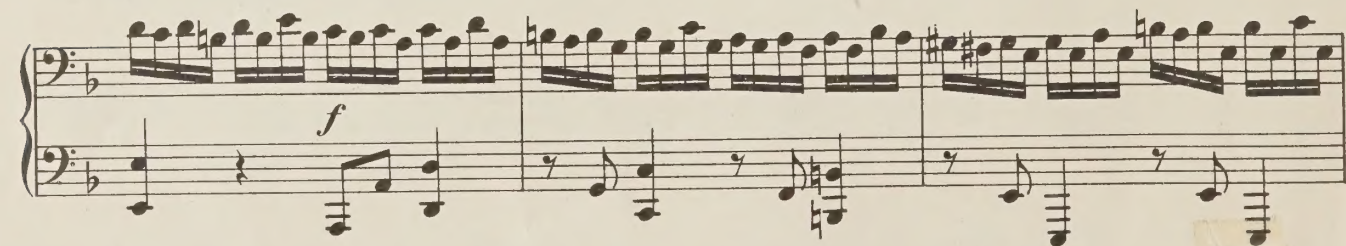
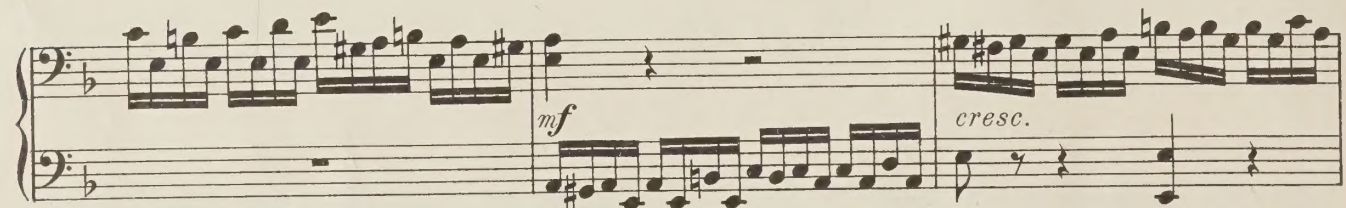
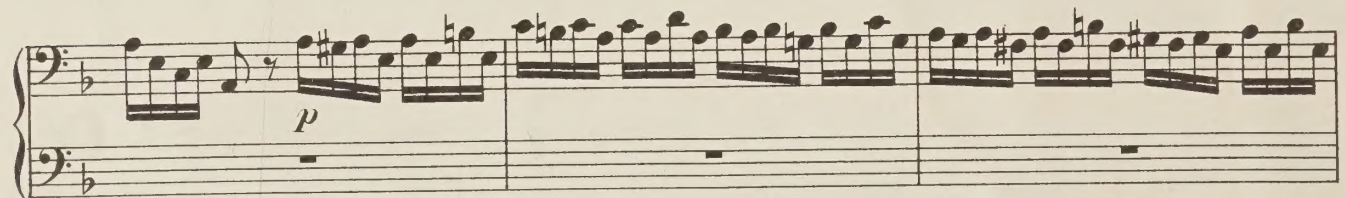
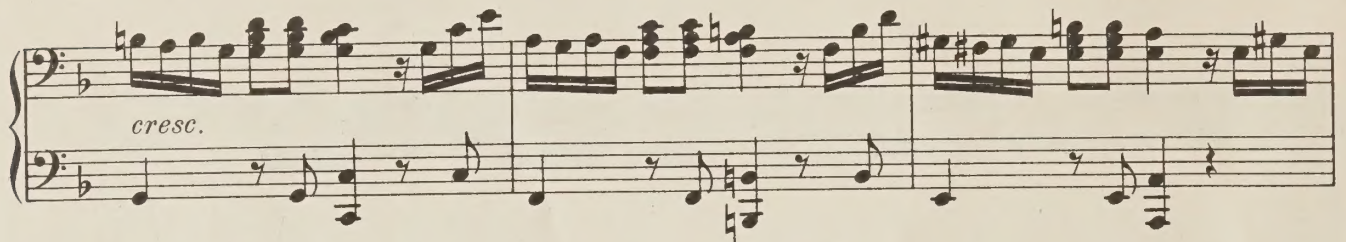
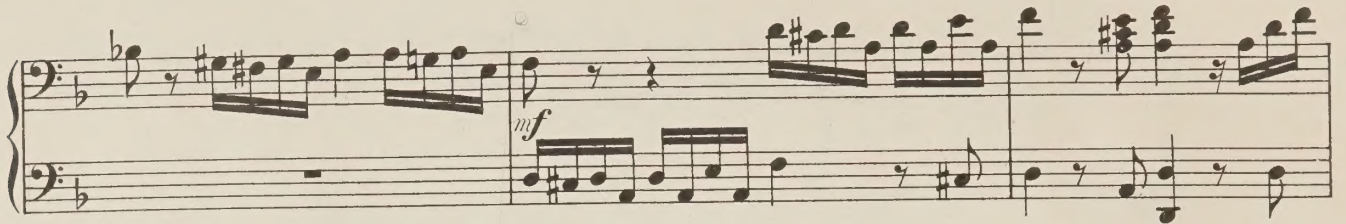
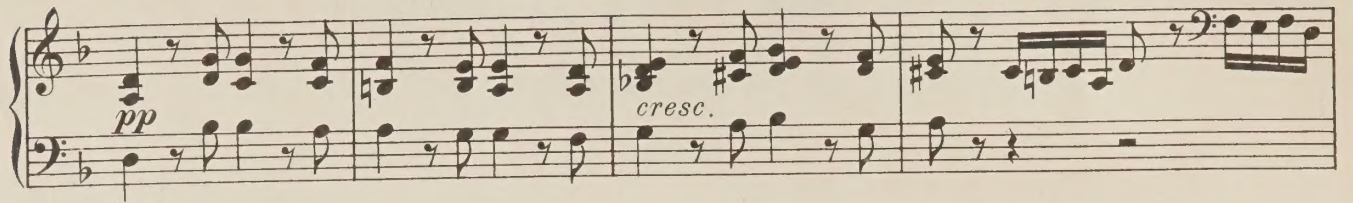
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THE
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Number

Secondo.



Primo.

5

First system of musical notation, measures 1-3. The music is in 2/4 time with a key signature of one flat. The upper staff features a rapid sixteenth-note melody, while the lower staff provides a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) at the start and *cresc.* (crescendo) in measure 3.

Second system of musical notation, measures 4-6. The upper staff continues with complex rhythmic patterns, including some rests. The lower staff features a more active melody. Dynamics include *mf* (mezzo-forte) in measure 6.

Third system of musical notation, measures 7-9. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) at the start and *cresc.* (crescendo) in measure 8.

Fourth system of musical notation, measures 10-12. The upper staff continues with a melodic line, and the lower staff has a rhythmic accompaniment. Dynamics include *p* (piano) in measure 11.

Fifth system of musical notation, measures 13-15. The upper staff features a melodic line with a trill in measure 15, and the lower staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) in measure 15.

Sixth system of musical notation, measures 16-18. The upper staff has a melodic line with a trill in measure 16, and the lower staff has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo) in measure 16 and *f* (forte) in measure 17.

Seventh system of musical notation, measures 19-21. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment.

Secondo.

The musical score is written for piano and bass. It consists of six systems of staves. The first system shows a piano introduction with a *p* dynamic and *m.s.* (mezzo sostenuto) markings. The second system continues with *m.d.* (mezzo dolce) and *m.s.* markings. The third system features a *p* dynamic and a *cresc.* (crescendo) marking. The fourth system includes *mf* (mezzo-forte) and *p* dynamics. The fifth system has a *f* (forte) dynamic and a *rit.* (ritardando) marking, followed by a tempo change to *a tempo*. The sixth system concludes with a *fp* (fortissimo piano) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

Primo.

7

8
p
cresc.

p

cresc.
mf

p
cresc.

a tempo
f
rit.

8

Secondo.

p *mf* *f*

a tempo *rit.* *p* *m.d.* *m.s.*

m.d. *cresc. m.d.* *m.s.* *m.d.* *m.s.*

m.d. *m.s.* *p*

cresc.

First system of musical notation, measures 1-3. The music is in G major (one sharp) and 2/4 time. The right hand features a continuous eighth-note pattern. The left hand has a simple bass line. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation, measures 4-6. The right hand continues with eighth-note patterns. The left hand has a steady bass line. Dynamic markings include *p* in measure 4, *cresc.* in measure 5, and *f* (forte) in measure 6.

Third system of musical notation, measures 7-9. The right hand has more complex rhythmic patterns. The left hand features a steady bass line. Dynamic markings include *rit.* (ritardando) in measure 7, *fp* (fortissimo) in measure 8, and *a tempo* in measure 9.

Fourth system of musical notation, measures 10-12. The right hand continues with eighth-note patterns. The left hand has a steady bass line. A dynamic marking of *cresc.* is present in measure 11.

Fifth system of musical notation, measures 13-15. The right hand has more complex rhythmic patterns. The left hand features a steady bass line. A dynamic marking of *p* is present in measure 15.

Sixth system of musical notation, measures 16-18. The right hand continues with eighth-note patterns. The left hand has a steady bass line. A dynamic marking of *cresc.* is present in measure 17.

f sempre

a tempo

rit. *ff*

allargando

f sempre

a tempo

rit. *ff*

allargando

The musical score consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a style typical of 19th-century piano literature, featuring a variety of note values, rests, and dynamic markings. The second system continues the piece with similar notation. The third system shows a change in the right-hand part, with more complex rhythmic patterns. The fourth system features a series of chords in the left hand, with the right hand continuing its melodic line. The fifth system includes a section marked 'a tempo' and 'ff' (fortissimo), indicating a change in tempo and dynamics. The sixth system concludes the page with a section marked 'allargando' (ritardando), where the tempo slows down. The score is printed on aged paper with some visible wear and a yellowed center.

Ausgewählte Compositionen

für das Pianoforte zu vier Händen aus dem Verlage von
C. F. Kahnt Nachfolger, Leipzig.

Bendel, Franz, Op. 56. **Tarantelle.** M. 2,50.

Brunner, C. S.,

- Op. 68. **Vier Märsche.** M. 1.50.
- Op. 313. **Drei spanische Nationaltänze** (La Gitana — La Jota andalouse — Boléro). M. 1.50.
- Op. 452. **Militair-Rondo.** M. 1.50.

Cooper, W., **Rosenwalzer.** M. 1.50.

Cornelius, Peter, **Der Barbier von Bagdad.**

Ouverture. M. 3.—.
Idem Melodienstrauss M. 4.—.

Doppler, J. H.,

- Op. 243. **Melodische Bilder.** Erheiterungen am Pianoforte zu vier Händen für die musikalische Jugend. Heft 1. Abt. F., „Wenn die Schwalben“. Balfe, M. W., Cavatine aus der Oper: „Die Zigeunerin“. Meyerbeer, G., Marsch aus der Oper: „Die Hugenotten“. Kücken, F., Gretelien, schwäbisches Lied. Auber, D. F. C., Fischerlied aus der Oper „Die Stumme von Portici“. M. 1,50.
- Idem Heft 2. Krebs, C., „Liebend gedenk ich dein“. Prume, F., La Mélancolie. Schubert, F., Die Ungeduld. Meyerbeer, G., Marsch aus der Oper: „Der Prophet“. M. 1,50.
- Idem Heft 3. Meyerbeer, G., Trinkchor aus der Oper: „Der Nordstern“. Der rothe Sarafan, russisches Volkslied. Donizetti, G., Arie aus d. Oper: Lucia von Lammermoor“. Lortzing, A., Lied des Czaaren aus der Oper: „Czaar und Zimmermann“. M. 1,50.

Draeseke, Felix,

- Op. 12. **Symphonie** in G-dur. Arrangement für das Pianoforte zu vier Händen. M. 6.—.
- **Scherzo** daraus einzeln M. 2.—.

Gade, Niels W., **Albumblätter.**

Drei Pianofortestücke arrangiert von Aug. Horn. M. 2.—.

Gerlach, Th.,

- Op. 5. **Zwei Stücke.** No. 1. Romanze. M. 2.—. No. 2. Scherzo. M. 2.50.

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Heft II. (No. 6—7.) M. 2.—.

Handrock, Jul.,

- Op. 2. **Neun Waldlieder** ohne Worte mit einem poetischen Programm von Rud. Günther. Arrangement zu 4 Händen von H. Clauss. M. 3.—.

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Marsch der heiligen drei Könige. M. 4.—.
- **Die heilige Elisabeth.** Oratorium, daraus einzeln:
Einleitung. M. 1.80.
Marsch der Kreuzritter. M. 2.50.
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Rubinstein, Anton,

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| M | Bach, Johann Sebastian |
| 211 | [Prelude and fugue, |
| B2 | organ, S. 538, D minor. |
| S.538 | Prelude; arr.] |
| | Toccata für Orgel in D |
| Music | moll |

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